

Welcome

Melbourne Docklands showcases the very best of Melbourne, including its artistic heart. The public art program at this dynamic inner city waterfront destination is helping to create an identity that is rich in creativity and community spirit, with more than 30 works representing a broad range of art techniques and experiences.

The artists have been inspired by themes of history and future, land and sea, humanity and technology – all in response to the evolving spirit of the Docklands area. Their art will surprise and delight you, provoke thought and memory and, above all, provide an unforgettable experience.

Take the journey and find out more about the individual works that comprise one of the world's most extensive public art programs.

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|---|---|--|---|--|--|---|--|
| <div><div><div>1. Reed Vessel Virginia King (2002) Docklands Park</div><div>Virginia King's elevated vessel seems to have emerged from the water to become suspended in time and place, between land and sea. Exploring themes of migration, journeys and the rekindled spirit of the land, the cradle is sandblasted with poetic texts that quote Australian poets and writers and also reference marine archaeology and the once abundant foods that Aboriginal people harvested from this former tidal wetland.</div></div></div> | <div><div><div>3. Webb Bridge Robert Owen & Denton Corker Marshall (2003) Yarra River</div><div>The sculptural Webb Bridge was the result of an art competition to transform a disused cargo link into an integrated artwork that could also function as a pedestrian and cyclist bridge. The old Webb Dock link and its new connection to the bank is now a unified sculptural form. It expresses the gestural flow of the river below and also references Koori fish traps, drums and baskets – the everyday tools used by Aboriginal people to harvest this once fertile land.</div></div></div> | <div><div><div>6. Car Nuggets Patricia Piccinini (2006) TAFE: Centre for Automotive Excellence</div><div>Car Nuggets represents the essence of the car, completely removed from the pragmatics of transportation – or, in the words of the artist, “as chicken nuggets are to chickens”. The work is a celebration of everything we desire in cars – the fluidity, the colour, the sense of speed and beauty of form – without any of the negatives. On another level, it is also a gentle critique of the superficiality of consumer culture.</div></div></div> | <div><div><div>9. Parallax Ari Purhonen (2003) Car park façade, 700 Collins Street</div><div>Sydney-based artist Ari Purhonen's colourful public installations play with parallax and perspective, using colour to offer a range of views and experiences. In this piece, coloured vertical louvres accentuate the dynamics of this energetic new urban environment. The work is designed to be viewed by motorists on Wurundjeri Way as well as pedestrians using the Collins Street Bridge, offering a changing colour field depending on the position of the viewer.</div></div></div> | <div><div><div>12. IOU Mikala Dwyer (2005) Waterview Walk</div><div>I.O.U. is both a debt and a poem. Fashioned from stainless steel and toughened glass, the piece won a Popular Choice Award at the prestigious Helen Lempriere National Sculpture Awards in 2002. Dwyer says, “the IOU is something that promises another presence: that stands for something else. Here in its sculptural form, the promise stays suspended [and] the mirrored object disappears into its surrounds.”</div></div></div> | <div><div><div>14. Continuum Michael Snape (2005) Waterview Walk</div><div>Continuum is essentially about the dance of life, reflecting the human condition of being alive. The interconnected figures encircle each other and reach up to the sky, conveying a sense of community, cooperation and wellbeing. The artist was inspired by Docklands coming to life again, impacting on the community's sense of self and causing “an internal shift: this is the continuum.”</div></div></div> | <div><div><div>17. Poise Warren Langley (2005) Telstra Dome concourse, near Bendigo Bank</div><div>Made from toughened safety glass and LED lighting within a steel frame, Poise is shimmering and crystalline by day and glowing blue by night. According to the artist, “It would appear that every culture has within its mythology a sacred vessel. These vessels are variously perceived as receptacles of something precious, whether spiritual intent or otherwise. Here, the precarious position of the vessel speaks of the delicate state of balance.”</div></div></div> | <div><div><div>20. Threaded Field Simon Perry (1999) Telstra Dome concourse, near Gates 1 and 6</div><div>Melbourne sculptor Simon Perry, best known for his very popular ‘public purse’ in the Bourke Street Mall, practices a Pop Art sensibility and explores the forces that shape our experience of public places. A giant green thread playfully loops and knots its way through the stadium concourse, an unexpected player on the field. Constructed in painted and polished steel with internal lighting, the sculpture has itself become a popular playground.</div></div></div> |
| <div><div><div>2. Blowhole Duncan Stemler (2004) Docklands Park</div><div>Docklands' prevailing winds have been harnessed as a medium in this 15-metre sculpture by Sydney-based artist Duncan Stemler, creating a spectacular animated beacon within Docklands' playground and park. The piece heralds the area's maritime history and its renaissance as a vibrant urban destination. When the wind is strong enough, the armature and cups form a complex galaxy of orbiting balls, mimicking the anemometer on the top of a yacht's mast.</div></div></div> | <div><div><div>4. Heartland Karen Casey (2003) Tower 1, 70 Lorimer St</div><div>Shimmering energy fields representing life, renewal and journeying – and echoing the patterns on Aboriginal artefacts – appear superimposed on the glass front of the building. Heartland incorporates a rear-illuminated, animated image developed from imprints and earth mouldings taken from the site. A cyclical lighting sequence evokes the ebb and flow of the river as well as the rising and setting of the sun. This luminescent textural surface gradually pulses and shifts in colour, like a heartbeat within the work.</div></div></div> | <div><div><div>7. The Wave Vashti Gonda (2006) V1 façade, Georgiana Street</div><div>The Wave was inspired by the Docklands of the past and present, paying homage to the intrepid nature of the human spirit. The waving figure plays on the “wave” gesture, the “wave” of the sea and the figurehead of a ship to celebrate the movement and immigration that creates a port area. Loved ones greet and farewell seamen, soldiers and migrants, saying goodbye to the past and welcoming the future.</div></div></div> | <div><div><div>10. Feng Shui Guan Wei (2003) Foyer, 700 Collins Street</div><div>The ancient Chinese tradition of Feng Shui conceptualises the relationship between humans, their environment and the universe. Wei's vast multi-panel painting – approximately 18 metres long and 6 metres high – occupies the entrance foyer of a building occupied by the Bureau of Meteorology, which represents a modern, western approach to understanding environmental flux. The painting depicts the sea – a source of life and an icon of Australian culture – populated with abundant life, mythological forces and historical characters.</div></div></div> | <div><div><div>15. It's Hard To See What This All Means Rose Nolan (2007) 757 Bourke St</div><div>Rose Nolan works with the heritage and heroism of modernism. Here, her ribbon banner installation is suspended from the roof of the internal arcade, activating the vertical space with a wonderful sense of volume and colour. The title is a playful take on the illegibility of the text and the challenge of 'reading' art. The work follows suit, ‘flying the flag for abstraction’ with its references to political propaganda, cheer squads, crowds and fans.</div></div></div> | <div><div><div>18. Anchor Neil Dawson (2005) Above Telstra Dome concourse, near Gate 1</div><div>Anchor offers a tribute to the maritime crafts of the past – specifically, decorative rope work – by using the maritime technologies of the present. Dramatically changing its appearance throughout the day, the work is approximately 33 metres from the ground and secured by cables that are almost invisible, so it appears to float in the sky. New Zealander Neil Dawson is one of Australasia's most prolific artists and was made a Companion of the New Zealand Order of Merit in 2004.</div></div></div> | <div><div><div>19. Art Wall Peter D. Cole (2000) Channel 7 building, Telstra Dome concourse</div><div>Art Wall was commissioned by the Seven Network for the rear of its building. The piece is about the relationship between television and image – the nature of television as a transmitter of electronic images, the perception of those images, and the intimacy of television as a medium. A series of small windows contain three distinct 3D installations – a diorama, a scale model of a television room with a tiny working television set, and a series of printed glass elements.</div></div></div> | |





21. Field of Play Troy Innocent (2007) 1010 LaTrobe Street

Walking down Harbour Lane is like walking into a virtual game world, especially at night when Troy Innocent's illuminated icons really come to life. The colourful icons are embedded under foot and in the walls at the end of the lane, like futuristic graffiti. They define a playing field that can be activated via mobile phone (using bluetooth). If you have a phone with you, connect and join the game now or later at www.fieldofplay.net.

22. Silence Adrian Mauriks (2003) NewQuay Promenade

Sculptor Adrian Mauriks has described this work as "a series of forms arousing to the mind, appealing to memory, reminding you of natural things – clouds, a tree, a forest – questioning and gesturing, and at the same time promoting sustainability in all things." The work has a quiet presence, suggesting a gentleness and an opposing view of the chaotic world outside. Silence is made of fibreglass resin coated with multiple layers of acrylic paint.

23. Outside Inside Out Matthew McCarthy and Andrew Trevillian (2005) Arkley Building façade, Caravel Lane

This colossal mural by designer Matthew McCarthy and typographer Andrew Trevillian spans 45 metres and sits over four levels at the rear of NewQuay's Arkley Tower. A typographical tribute to the late Australian painter Howard Arkley, it is a raw and elegant interplay of typography, words and meaning that evokes the Australian suburban psyche. The work was recognised by the Australian Graphic Design Association in its 2006 National Biennial Awards for Creative Excellence.

24. Ned and Dan Alexander Knox (2005) Nolan Building façade, Caravel Lane

This three-dimensional frieze is inspired by Sidney Nolan's 1946 Ned Kelly paintings. The Australian landscape is represented by the undulating façade walls, which are treated with a unique 'pixelated' perforation method that produces complex shadow plays. The helmet-like corner nodes are references to the Kelly masks; they frame the mirrored sculptures within, reflecting a morphing vista of sunlight and sky that moves gently in silent tribute to the waves of the sea.

27. Cow Up A Tree John Kelly (1999) Harbour Esplanade, opposite Telstra Dome

The cow's distinctive shape references the portrait of Australian artist Joshua Smith by William Dobell, which won the 1943 Archibald Prize and was subject to the infamous court case during WWII where 'art' was put on trial. At that time, Dobell served as a 'camouflage' labourer, producing papier mache cows used to disguise airfields and fool Japanese pilots. Inspired by a flood that swept cattle into trees in Victoria's Gippsland area, this work imagines a flood hitting Dobell's airfield.

25. Walk of Stars Peter Cortlett and Jamie Cooper (2006) Waterfront City Piazza

Walk of Stars is a Hollywood-style celebration of Australian entertainers from sculptor Peter Cortlett and muralist Jamie Cooper. Initiated by the children's charity Variety, Walk of Stars includes a mural depicting significant Australian performing artists of the stage and screen, star plaques for 100 individual performing artists and four bronze statues of celebrity artists of the last century – Dame Nellie Melba, Kylie Minogue, Graham Kennedy and John Farnham.

26. Shoal Fly By Cat Macleod and Michael Bellemo (2003) Harbour Esplanade, opposite Telstra Dome

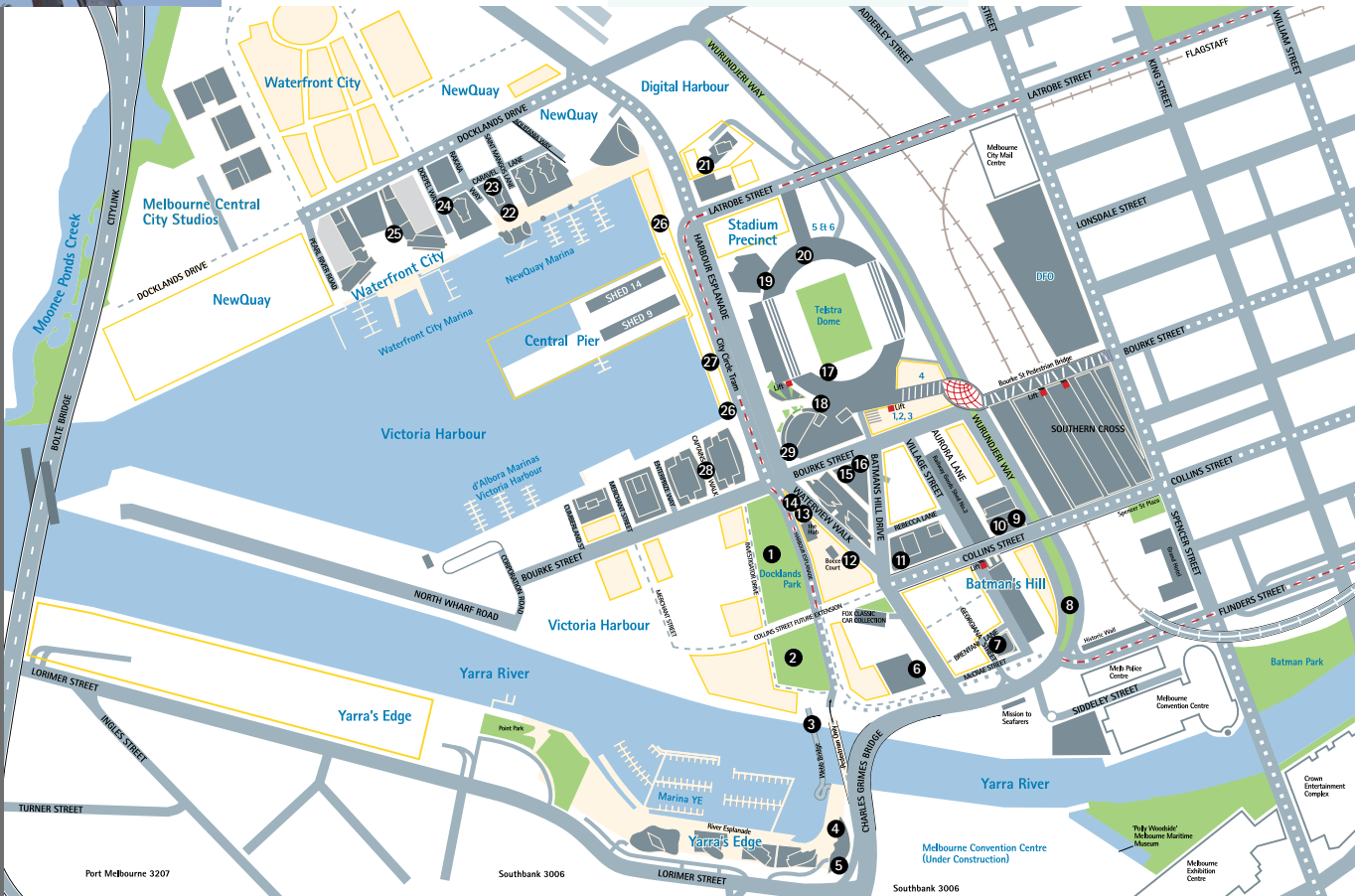
Shoal and Fly, situated on Harbour Esplanade, are the first two sculptures in a series of three that will make up a complete work called Shoal Fly By. Inspired by "flying shoals of fish, fishnets, fish scales, fishing lures and rippling water", the sculpture captures the dynamics of the location in an extraordinary feat of contemporary engineering. From a distance, the works appear connected and resemble a floating, darting mirage.

28. Aqualung John Mead (2006) Breezeway, NAB Building

Melbourne artist John Mead's Aqualung is a sleek and abstract sculpture that is loosely based on the breathing apparatus of the human body. It has a peaceful, contemplative and timeless presence in the busy public thoroughfare in the North-South link of the NAB buildings. Appearing to emerge from underground, Aqualung quietly disrupts the breezeway and the clean, efficient architecture that surrounds it – and like much of Mead's work, has the ability to take one's breath away.

29. Aurora Geoff Bartlett (2005) Corner Harbour Esplanade and Bourke Street

Named after the Roman goddess of the dawn, Aurora's inverted cargo net makes a symbolic connection to Docklands' history as Victoria's most important port. The stainless steel surface is highly reflective and, at night, is lit from within to create a glowing orb floating above the street. The piece encourages pedestrians to walk through its legs and look upwards, to "focus their attention away from the everyday and to reflect upon the work and the sky beyond."



Docklands Art Journey



For more information about Melbourne Docklands, visit www.docklands.com

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